leather bracelet, which they continue to wear until, it is said, they give it to the first man who wins their favor. They knit shirts out of twine or in double thickness, very closely knit and yet elastic, which look like coats of mail and have no sleeves, and are garnished in various patterns with pieces of clam shell. These shirts are particularly useful [181] in their fights and as protection against the thorns of the forest, but the Indians have only a few of them.

Other ornaments are made of feathers, especially of the ostrich [rhea--Translator], with which the women deck their foreheads, waists, shoulders, wrists and ankles. The men put on much the same gear when they are about to fight, go to feasts or to treat a sick person, as will later be shown.

The women themselves also weave the wool gathered from the few sheep they possess and arrange the natural wool colors in regular patterns of stripes or squares. They do not know how to make more ornamental figures.

In order to weave they stick four forked pieces of wood into the ground in the form of a rectangle, place a pole across each end to which they affix the warp threads and with a wooden blade about a hand breadth long thread and tamp the wool into place.

They call "weaving " potzin; the "loom" noccaléi, and the "threads" huoléi. These words, which have not the least affinity with the corresponding Spanish words, assure us that the Indians did not learn weaving from the Spaniards -- not that one should lay great stock either by similarities or by the lack of them in words to buttress a judgment of this nature (on the contrary, it happens that the Mataco always do all they can to keep from adopting foreign words to express new things, preferring to use their own words with small changes) but the fact of the matter is that we are not here confronted by one of these circumlocutions. Another possible cause for error might be found in the great difficulty which they have to pronounce words as we do. Furthermore there is the habit of taking Spanish words and modifying them to suit their own language as when they make from "cabra" [goat--Translator] caila, and from Pedro, Peilō.

All work having to do with carrying, making tents, making pots, cooking, weaving, looking for roots and making nets, is women's work. Hunting, fishing, the making of weapons, warring, are men's business. Looking for honey in the forests, where it is abundant, and collecting fruit are activities common to both sexes. I suppose that

M 192 463 indicates "possession" or "deposit"; gúu indicates "make," "maker"; kiá is "means," that is that which is used to procure something, for example: "fish" is yacq-set; "fisherman," yacq-set-quiá; "arrow" is lúték; "arrow maker" lutek-guú; "arrow owner," lutek-ʾhi. By virtue of this same particle, the first time they saw a trunk and a bird cage they called them, and still call them, imai-hi, that is, "clothes keeper"; huen-tié-hi, that is, "bird keeper."

M 286 One of the more advanced industries is that of weaving for which, as I have already reported, they do not use a shuttle but a broad piece of wood about a hand's breadth long with which they press the wool by hand. Another industry is the making of nets M [415] which are often as long as fifteen or twenty meters. Of all their belongings, however, nothing is superior to their bags, which are elegant and made to be very elastic. According to their contents these bags can stretch to an extraordinary size without the mesh's opening too widely and thus allowing the objects to fall out. They M [53] habitually decorate them with patterns, mostly geometrical ones such as parallel lines, triangles and squares.

M 396 The canoe making craft deserves special mention. They are made from a single trunk of the large and corklike yuchan tree which they hollow out roughly and then launch.

M 412 The tools which those savages use are the shells of a kind of large oyster or clam which abounds in the Chaco lakes. They also use jaguar teeth, hard wood, and the jaws of fish such as the palometa, with which they shave their heads and the little hair which grows on their faces.

M 323 [214] Not only are they not ignorant of the ceramic art, but it is in this one art that they most closely approach us in quality.

C M 323 171 Cooking must have contributed much to the discoveries of this industry, but Indian piety regarding the dead is what has determined the major advances and relative progress in the art. It is precisely the Matacos, Tobas, Chunupis and others who do not bury their dead in ceramic vessels who have only rough, unpolished cooking pots, while the Indians who live in Santiago, and the Chiriguanos of Bolivia, although they do have small imperfect jars, have others which are very carefully polished, painted and decorated with small raised nubs, in the largest and most beautiful of which they deposit their dead.

2: Nordenskiöld E-5 (1908-1909)1919
SK6 Choroti
Mataco SI7

323
531
516
291

Fig. 66. A. Mataco-Vejos woman impressing a finger-print ornament on the rim of an earthenware vessel.